

le dissimuler, le défaut absolu de toute culture, de tout enseignement, en un mot, l'ignorance. Aussi les esprits généreux qui attachent le plus grand prix à l'éducation populaire, et à toutes ses conséquences, soit morales, soit économiques, pensent-ils que le moment est venu de s'occuper de l'application de moyens plus directs d'influence que celui de cette vague action du temps dont les effets pourraient bien se faire encore attendre en vain dans notre pays pendant une longue suite d'autres siècles.

Parmi ces moyens, il en est un qui se présente tout d'abord à l'esprit ; c'est l'extension, et, à certains égards, la réforme de l'enseignement du dessin dans nos établissements publics d'instruction, soit secondaire, soit primaire. Jusqu'ici cet enseignement n'a pas mieux réussi dans nos collèges et nos lycées que celui de langues vivantes. Des écrivains, d'une autorité incontestée, ont attribué cet insuccès en grande partie à ce qu'il y a de défectueux dans les méthodes, ainsi que dans le choix des maîtres : on peut ajouter que généralement l'on n'a pas pris encore assez au sérieux les arts du dessin, et l'on ne peut guère espérer qu'il en soit autrement aussi longtemps qu'on ne les considérera que comme des "arts d'agrément," et que leur enseignement restera facultatif comme l'était autrefois celui des langues vivantes. Le dessin, à ne le juger même qu'au point de vue de son utilité pratique, est une écriture figurée, un moyen d'expression dont aucun des élèves de nos établissements publics ne devrait être privé.⁹

Mais dans quelque mesure que l'on admette ces appréciations, il ne peut pas être sans intérêt de se demander à quel service administratif il appartiendrait le mieux de s'appliquer à donner une nouvelle impulsion à l'enseignement du dessin.

Ne paraîtra-t-il pas évident que ce doit être à l'Administration des Beaux-Arts, aujourd'hui surtout qu'elle est une partie du Ministère de l'Instruction Publique ? Sa compétence n'est-elle pas tout au moins plus probable que celle d'un Bureau quelconque de toute autre direction du Ministère ? Cette question sera sans doute, pour le Conseil Supérieur, le sujet d'un examen sérieux.

Ecoles et Musées d'Art appliqués à l'Industrie.

Il serait d'une égale importance de rechercher et d'indiquer au Ministre les mesures nécessaires pour que notre pays ne se laisse pas dépasser par les autres peuples de l'Europe dans l'accroissement et le perfectionnement du nombre des écoles spéciales de dessin.¹⁰

Il n'est pas moins urgent d'encourager la création des musées d'art appliqués à l'industrie.

Personne ne peut plus ignorer avec quel zèle et quelle munificence des musées d'art industriel se sont élevés à Londres et au sein des principales villes du Nord, depuis les grandes expositions où les diverses nations ont mesuré leurs forces dans les arts et leurs applications. Un voyageur Français ne peut voir sans éprouver un sentiment, si non d'envie, du moins d'émulation, les Musées de South Kensington, à Londres, le Musée National à Munich, le Musée Autrichien de Vienne, celui de Moscou, et autres.¹¹

Déjà, plus d'une fois, on a opposé à la proposition de créer des établissements semblables, et dont il est impossible de contester l'utilité, notre situation budgétaire.¹² Mais il convient de faire observer que pour la fondation et l'accroissement rapide du plus remarquable et du plus riche de ces musées étrangers, celui de South Kensington, l'Etat n'a pas dédaigné d'associer ses efforts à ceux d'une société libre et de simples particuliers.

Une autre objection, que nous croyons tout aussi peu fondée, s'élève quelquefois contre la création, en France, d'un musée dont le but est de mettre sous le regard du public, et surtout des ouvriers, les plus beaux spécimens des œuvres d'art industriel de toutes les époques. On dit avec complaisance qu'après tout la rivalité des autres nations dans l'art industriel ne sera jamais redoutable pour la France, et que le goût inné, les aptitudes spéciales de nos ouvriers sont telles qu'il n'est aucun besoin de leur venir en aide, soit par un enseignement quelconque, soit par des expositions permanentes et progressives de beaux modèles.

Nous pensons que c'est faute d'assez de réflexion que l'on considère ce goût et ces aptitudes comme tellement immuables qu'on puisse sans péril les abandonner à leurs seuls inspirations instinctives. Un exemple suffit. Quel peuple a témoigné d'une manière plus éclatante de sa supériorité de goût en tous genres que l'Italie aux quinzième et seizième siècles ? Ne pouvait-elle pas s'enorgueillir aussi de la conviction que jamais aucun peuple ne parviendrait à surpasser en mérite ses

peintres, ses sculpteurs, ou ses orfèvres ? Et cependant, à partir de la fin du seizième siècle, on l'a vu décliner rapidement, et descendre, notamment au-dessous de la France, jusqu'à un degré d'abaissement d'où elle commence à se relever seulement depuis quelques années. C'est qu'en réalité le goût et les aptitudes, si naturels qu'on les suppose dans une race ou dans une nation, sont toujours susceptibles de décadence, aussi bien que de progrès, et, parmi les diverses causes d'une décadence toujours possible, on ne saurait refuser d'admettre, comme l'une des plus dangereuses, la confiance aveugle qui empêche de la prévoir, et, par suite, la négligence des moyens qui permettraient de la prévenir.

Nous serions heureux que ces considérations pussent paraître également dignes de quelque attention aux membres du Conseil Supérieur.

Commissions.

Parmi les autres Commissions associées aux travaux de l'Administration des Beaux-Arts, il en est une dont on ne saurait estimer trop haut les services ; nous voulons parler de la Commission des Monuments Historiques. Son but est parfaitement défini ; ses membres ont une compétence indiscutable et se recrutent en quelque sorte eux-mêmes. Elle est consultée régulièrement, et il est bien peu d'exemples que ses avis n'aient pas été adoptés, quand les ressources pécuniaires n'ont pas fait défaut ou que l'administration elle-même ne s'est pas considérée comme obligée de céder à de trop fortes pressions extérieures. On sent que chaque membre a la conscience que ce n'est pas seulement un honneur qu'il a accepté, mais que c'est un devoir sérieux, efficace, qu'il s'est engagé à remplir. Il se considère comme responsable, et, toute gratuite que soit sa fonction, il la remplit avec le même zèle, avec la même volonté d'être utile, et peut-être avec plus d'indépendance, que si elle était rétribuée.

Nous devons citer encore deux autres Commissions.

L'une d'elles a été instituée le 24 Juillet, 1872, près de la manufacture de Sèvres, pour en éclairer et en diriger les travaux : il est assez difficile d'apprécier dès à présent son utilité. Son terrain paraît bien étroit et peut-être aurait-on dû étendre son attribution aux manufactures des Gobelins et de Beauvais, ou même à l'étude de tous les moyens d'application de l'art à l'industrie.

La Commission des Théâtres, sorte de renaissance de celle qu'on avait supprimée en 1852, a surtout pour but de conseiller l'Administration sur les difficultés qui peuvent naître à l'occasion de l'usage des subventions accordées à plusieurs théâtres où il importe de conserver les plus hautes traditions de l'art lyrique et dramatique, et d'encourager à les suivre.

Ce serait à cette Commission qu'il conviendrait de préparer les solutions de quelques-unes des questions principales relatives à l'art dramatique, et qui sont depuis longtemps ajournées, celles, par exemple, de la censure et du droit des pauvres.¹³

Bureaux.

Il ne nous reste plus à parler que rapidement des Bureaux de l'Administration des Beaux-Arts.

Ils sont au nombre de cinq. Ce sont : le Bureau des Beaux-Arts, le Bureau des Manufactures Nationales, le Bureau des Monuments Historiques, le Bureau des Théâtres et le Bureau de la Comptabilité.

On aura remarqué que le premier Bureau est intitulé " Bureau des Beaux-Arts." C'est une dénomination évidemment incorrecte ; elle est trop générale pour désigner exactement la part particulière de ce bureau dans l'ensemble des services. Si ce titre, qui est celui de la direction elle-même tout entière, était pris à la lettre, il semblerait presque exclure l'utilité de tous les autres bureaux. Cette vague désignation est peut-être la cause qu'on a fait entrer dans le Bureau des Beaux-Arts une série croissante d'attributions et, par suite, d'affaires qui est hors de proportion avec les attributions et les affaires du reste de la direction. En effet, ce bureau est indiqué comme ayant à traiter, annuellement, jusqu'à sept mille affaires, tandis que tel autre bureau voisin n'en traite pas plus de quatre cents.

C'est dans ses attributions que sont placés les grands établissements nationaux, l'Académie de France à Rome, l'Ecole Nationale des Beaux-Arts, les Ecoles de Dessin de Paris, de Lyon et de Dijon, et les autres écoles des départements, les travaux de décoration et d'art des édifices publics, les moulages et l'achat des marbres, les expositions des œuvres des artistes vivants, les encouragements et

les secours, les musées nationaux du Louvre, du Luxembourg, de Versailles, de St. Germain, et enfin les souscriptions et le dépôt légal.

Si nombreuses que soient ces attributions, on pourrait y signaler plus d'une omission. C'est ainsi que l'on ne trouverait pas inutile d'y voir inscrite une organisation des fêtes publiques qui, bien comprises, sont ou doivent être un des éléments de l'éducation publique.¹⁴ Ce serait simplement restituer à l'Administration des Beaux-Arts une attribution qui lui a déjà appartenu, la police des fêtes devant toujours rester confiée au Ministère de l'Intérieur.

De même, il ne nous paraîtrait pas indigne de l'Administration d'encourager, dans l'intérêt de l'éducation populaire, le perfectionnement d'une industrie où l'art n'est qu'en rudiment, mais que l'on sait très-influente dans un bon ou dans un mauvais sens, et dont l'enseignement religieux sait tirer un si heureux parti. Nous voulons parler de ce que l'on appelle "l'imagerie." Il est très-regrettable que les images historiques ou autres ne soient le plus ordinairement que de nature à propager des notions fausses et n'offrent aux populations éloignées des villes qu'une sorte de parodie grossière des arts du dessin. Les essais d'amélioration dus à l'initiative privée ont jusqu'ici été insuffisants; ils mériteraient d'être encouragés.

En somme, si l'on examine de près les divers intérêts auxquels est ou peut être appelé à pourvoir le premier bureau, il nous paraît que l'on pourrait les classer, les uns sous le tritre "d'enseignement," les autres sous celui "d'encouragement," distinction qui conduirait à séparer ce bureau en deux parties, sans qu'il soit nécessaire d'augmenter le nombre de ses employés. On aurait ainsi au lieu d'un Bureau des Beaux-Arts,—un Bureau d'Encouragement des Arts—et un Bureau d'Enseignement des Arts.

Le Bureau des Manufactures Nationales, où l'on ne compte qu'un chef de bureau et trois commis, a pour objets principaux la surveillance de l'emploi des crédits affectés à ces établissements, et la suite à donner aux résolutions proposées par la Commission Spéciale attachée à la manufacture de Sèvres.

De même le Bureau des Monuments Historiques a particulièrement pour caractère d'être le secrétariat d'une Commission, dont nous avons apprécié plus haut les services. Nous remarquons dans les notes qui le concernent qu'il compte comme l'une de ses principales attributions, la recherche des antiquités. Ce n'est point là certainement une tâche qui puisse incomber à un bureau. C'est la mission des inspecteurs; et on peut se fier aussi à la plupart des sociétés archéologiques pour le soin de désigner les monuments anciens qu'il est utile de restaurer.

Le bureau des théâtres a, dans ses attributions, outre ce qui se rapporte aux théâtres subventionnés et au Conservatoire de Musique, la surveillance ou plutôt la censure des petites scènes jouées et des chansons mimées dans les 100 cafés-concerts de la capitale. On n'évalue pas à moins de 150 par mois le nombre de ces très-médiocres opuscules. A la place d'occupations si infimes et qui semblent être plutôt de la compétence de la police que de celle d'employés qu'on doit supposer lettrés, on préférerait voir une attribution qui aurait pour l'objet l'encouragement des "orphéons" et des diverses associations dont l'objet est de répandre le goût de la musique.

A l'égard du dernier bureau, celui de la comptabilité, nous nous bornerons à rappeler que, dans un rapport précédent, on vous a proposé de centraliser en une seule direction les comptabilités de l'instruction publique, des beaux-arts et des cultes.¹⁵ Mais vous avez écarté cette question par un vote, et il ne nous paraît pas qu'il y ait lieu de la faire revivre.

Si nous nous bornons à ce peu de remarques sur les bureaux de la Direction des Beaux-Arts, ce n'est pas qu'il n'y ait plus d'une observation à faire, soit sur leur mode de recrutement qui est simplement la faveur ou l'arbitraire, soit sur ce qu'on pourrait appeler leur discipline intérieure. Mais, outre que nous considérons comme inévitable une réforme dans leur organisation et leur nombre, ce qui rendrait inutiles la plupart des critiques qui reposeraient sur l'état actuel, nous sommes encore arrêté par cette autre réflexion que notre censure s'appliquerait tout aussi bien à beaucoup d'autres de nos Ministères, et que, conséquemment, leur véritable place se trouvera dans le rapport général qui devra clôturer les travaux de la Commission des services administratifs.

Résumé.

En résumé, et comme conclusion des observations qui précèdent, votre Commission croit pouvoir exprimer les vœux suivants :

Il lui paraît désirable, et conforme à la classification générale des services publics, que l'Administration des Beaux-Arts reste désormais annexée au Département de l'Instruction Publique, par ce motif principal que les arts, leur étude et leurs progrès sont incontestablement au nombre des éléments essentiels de la culture intellectuelle du pays ;

Les conséquences de cette annexion et des modifications d'organisation intérieure qu'elle peut nécessiter, doivent être de donner aux attributions de l'Administration des Beaux-Arts et à son but un caractère plus déterminé, et de constituer définitivement son unité, de sorte qu'il devienne plus difficile dans l'avenir de la décomposer arbitrairement et d'en disperser les parties comme il est arrivé trop souvent dans le passé ;

Une autre conséquence doit être de rendre son utilité moins sujette aux contestations, son rapprochement des directions de l'Instruction publique tendant à démontrer que, si la première et la plus importante de toutes ses attributions est très incontestablement celle qui a pour but de seconder les aspirations les plus élevées et les plus désintéressées des artistes, elle a cependant aussi pour devoir de ne négliger aucun effort pour propager désormais plus efficacement le goût et l'étude des arts à tous les degrés de la Société, et sur la plus grande étendue possible de la France.

Parmi les divers moyens indiqués plus haut comme pouvant le mieux concourir à favoriser et à généraliser la culture des arts, il en est deux que votre Commission croit devoir recommander particulièrement à M. le Ministre ; l'un serait la participation directe de la Direction des Beaux-Arts dans l'enseignement des établissements publics de l'Instruction secondaire et de l'Instruction primaire ; l'autre serait l'encouragement des tentatives qui ne peuvent tarder à se produire en vue de la fondation de nouvelles écoles et de musées d'art appliqué à l'industrie.

Le Président de l'Académie des Beaux-Arts a dit récemment dans une séance solennelle :

"On dispute à la France la suprématie artistique : de toutes parts on s'efforce de la lui enlever."¹⁶

Ces paroles, qui n'ont pas été sans retentissement, ne sont pas les premières qui aient signalé un danger trop évident ; elles n'ont rien d'exagéré ; elles doivent s'entendre de la nécessité de se préoccuper plus vivement des développements de la culture de l'art, d'abord et avant tout sans doute dans ce qu'il a de plus élevé et de plus dégagé de tout intérêt matériel, mais aussi dans son application aux diverses industries qui lui empruntent toute leur valeur ; elles s'adressent principalement aux artistes, mais elles doivent aussi éveiller la sollicitude de l'administration qui ne saurait ignorer ou regarder avec indifférence quoi que ce soit de ce qui se fait en Europe dans l'intérêt des arts. Il ne faut pas qu'on puisse dire qu'en France on discute, on hésite, on ajourne, tandis qu'ailleurs on agit. Si l'on a vu des temps où l'exaltation de notre amour-propre national admettait à peine même la supposition qu'il y eût aucun emprunt à faire, dans la voie du progrès, aux autres peuples, ces temps ne sont plus ; l'expérience nous a démontré combien trop de confiance en nous seuls pouvait nous devenir funeste : ce n'est pas d'ailleurs, à vrai dire, d'emprunts qu'il s'agit ici ; la pensée des innovations et des améliorations que nous conseillons est née en France depuis beaucoup d'années ; en les appliquant à notre tour, nous ne ferons que reprendre notre bien, et les autres nations qui savent bien que nous les avons devancées dans la théorie, n'auront eu que l'avantage de nous précéder de peu d'années dans la pratique.¹⁷

NOTES.

(1) Maurice Block, Emile Montégut ("Dictionnaire Général de la Politique," article "Beaux-Arts"), &c.

(2) Séances des 30 Mars, 1849, 3 Juillet, 1850, &c.

(3) Macarel, "Cours de Droit Administratif ;" Blanche (Alfred), "Dictionnaire Général de l'Administration," &c.

(4) On estime que les industries qui relèvent du goût rapportent annuellement environ 500,000,000 ; à toute erreur ou à tout abaissement même passager du goût correspond un abaissement de ce chiffre : c'est du moins ce que croient pouvoir affirmer des chefs d'industrie très expérimentés qui ont pour apprécier les faits leurs correspondants et leur comptabilité.

(⁵) En 1870 les crédits alloués pour le Ministère des Beaux-Arts étaient de	Fr.	570,000
Dont il faut déduire pour les services qui en ont été retranchés, savoir :—	Fr.	
Haras	51,000	
Sciences et lettres	47,467	
Bâtiments civils	75,000	
	173,467	

Ce qui fait pour le personnel de l'Administration des Beaux-Arts en 1870	397,033
Or, le crédit demandé pour les mêmes services en 1873 est de ..	201,500
Dont il faut déduire le crédit afférent au service des manufactures, parce que ce Bureau ne figurait pas alors au Budget, soit ..	17,500
	184,000

L'économie réalisée est donc de 213,033

(Note.—Extrait d'un Rapport (non imprimé) de M. Achille Delorme, Membre de l'Assemblée Nationale.)

(⁶) M. Charles Blanc, Membre de l'Institut, auteur d'ouvrages très-estimés : "Grammaire des Arts," "Histoire des Peintres," &c. M. P. de Chennevières, Ancien Conservateur du Musée de Luxembourg, auteur également de devis écrits très appréciés sur les arts.

(7) Discours du Ministre à l'occasion de la distribution des récompenses aux artistes du Salon de 1875.

(⁸) Cette expression "le grand art" ne nous a jamais paru très-exacte : elle est comprise cependant, et nous nous y tenons, faute de mieux.

(⁹) Le dessin, dit le programme du Comité Central du Musée d'Art Industriel de South Kensington, doit être enseigné comme une portion de l'éducation générale concurremment avec l'écriture.

On trouvera cette idée développée avec beaucoup de conviction et de talent dans l'ouvrage de M. le Comte de la Borde, intitulé, "De l'Union des Arts et de l'Industrie." Voici quelques lignes qui en sont extraites :—

"Le dessin a précédé l'écriture ; il en a été l'origine, il doit la compléter. . . . Si l'élève copiait des yeux, des nez et des oreilles *en même temps* et avec autant d'application qu'il griffonne des M, des P, et des Z, il arriverait du même coup à écrire et dessiner sa pensée. Il en sera ainsi dorénavant si l'enseignement donne à l'enfant cette double puissance intellectuelle et communicative. . . . Si c'était une innovation, j'hésiterais à en proposer l'application, mais c'est vieux comme le monde. Quatre cent ans avant Jésus Christ, Pamphile, le plus fameux peintre de Sicione, avait fait admettre pour règle et même *comme loi obligatoire, que tous les enfants apprendraient à dessiner avant d'écrire* . . . et la génération formée par cet excellent système donna à la Grèce plus d'artistes que d'écrivains et surtout ce public délicat qui fut le juge compétent d'Ictinus, de Phidias, et d'Appelle.

"Le dessin est un genre d'écriture. Avant peu chacun de nous aura un bon ou un mauvais dessin comme on a une bonne ou une mauvaise écriture, mais il sera honteux de ne pas savoir dessiner ; on en rougira, comme aujourd'hui on rougit de ne pas savoir écrire. . . . Les rapports de l'écriture et du dessin ne sont devenus mystérieux qu'avec le temps ; ils étaient manifestes dans l'antiquité. On constate huit heures d'études par jour aux langues mortes et vivantes, tandis qu'on n'enseigne pas la langue universelle, le dessin, ou qu'on lui fait l'aumône d'une heure de leçon par semaine. C'est dérisoire. Si l'on avait donné à l'art sa place au soleil de l'éducation populaire, depuis plus d'un demi-siècle que l'enseignement public et gratuit a été décrété par les Assemblées, nous n'en serions pas où nous sommes ; sur 32,000,000 de Français, il n'y en aurait pas 25,000,000 qui ignorent de quel côté ils doivent regarder le dessin que vous placez dans leurs mains, qui ne savent pas distinguer le beau du laid, et qui ont un instinct secret pour le trivial !"

Voici encore quelques pensées très-judicieuses extraites d'un beau discours de l'un des plus grands sculpteurs de notre temps, M. Guillaume :—

"Un mouvement unanime des esprits proclame qu'il est nécessaire d'organiser l'enseignement de l'art à tous les degrés. . . . Nous demandons que l'on mette entre les mains des enfants les chefs-d'œuvre de l'art, comme on met entre leurs mains, pour d'autres, les chefs-d'œuvre littéraires. . . . Après l'idée de l'utile et l'idée du juste, à côté de l'idée religieuse, et de l'idée philosophique existe, d'une manière indépendante et distincte, l'idée du beau. Le développement des aspirations qui naissent de ces sources premières, se trouve au sein de toutes les sociétés. . . . Tout Etat soucieux de sa gloire doit étendre sa sollicitude sur ces causes et sur ces témoins de sa grandeur. C'est le devoir de l'Etat de veiller à ce que l'art soit aussi l'un des instruments de l'élévation des esprits ; il doit apparaître pour diriger de haut, pour fonder et pour réparer."—E. GUILLAUME, Membre de l'Institut, Directeur de l'Ecole des Beaux-Arts.

(Extrait de "l'Idée Générale d'un Enseignement Élémentaire des Beaux-Arts, appliqués à l'Industrie." Voir "Le Beau dans l'Utile," Paris, 1866.)

(¹⁰) Le crédit alloué au Ministère des Beaux-Arts pour encouragements à donner aux écoles de dessin de toute la France, est de 12,000 fr. Que faire avec une pareille somme ?

(¹¹) Voyez la note 17.

(¹²) On répète souvent que la France est le pays le plus riche du monde, mais il est remarquable que, lorsqu'il s'agit de fonder des écoles et de rétribuer des professeurs et des instituteurs, on la trouve toujours trop pauvre ; on abonde alors en raisonnements pour faire passer les dépenses de l'instruction publique après toutes les autres. Cette manière de voir commence cependant à se modifier depuis qu'on s'est aperçu que l'instruction est aussi un puissant élément de production et de richesse pour le pays.

(¹³) Nous ne faisons mention que des Commissions permanentes ; autrement nous aurions à citer, par exemple, la Commission chargée de proposer un "inventaire général des richesses d'art de la France." Cette idée est excellente ; elle avait déjà été émise, en 1848, par M. H. Carnot, Ministre de l'Instruction Publique.

(¹⁴) Voir un Mémoire sur les fêtes publiques par M. Baudrillat, de l'Académie des Sciences Morales et Politiques. L'auteur demande s'il n'y aurait pas tout avantage pour l'organisation de nos fêtes nationales à faire appel aux artistes.

(¹⁵) Rapport (non imprimé) de M. Achille Delorme, Membre de l'Assemblée Nationale.

(¹⁶) Cet avertissement de M. le Président de l'Académie des Beaux-Arts a été précédé de beaucoup d'autres et déjà depuis longtemps. Qui ne se rappelle ce qu'écrivait sur le même sujet M. Prosper Mérimée, dans son rapport sur l'Exposition Universelle de 1862 :

"Depuis l'Exposition Universelle de 1851 et même depuis celle de 1855, des progrès immenses se sont manifestés dans toute l'Europe, et bien que nous ne soyons pas demeurés stationnaires, nous ne pouvons nous dissimuler que l'avance que nous avons prise a diminué, qu'elle tend même à s'effacer. Au milieu des succès obtenus par nos fabricants, c'est un devoir pour nous de leur rappeler qu'une défaite est possible, qu'elle serait même à prévoir dans un temps peu éloigné, si, dès à présent ils ne faisaient pas tous leurs efforts pour conserver

une suprématie qu'on ne garde qu'à la condition de se perfectionner sans cesse. L'industrie Anglaise, en particulier, très-arriérée au point de vue de l'art lors de l'Exposition de 1851, a fait depuis dix ans des progrès prodigieux, et si elle continuait à marcher du même pas, nous pourrions être bientôt dépassés."

(17) "Musées d'Art et d'Industrie."

Toutes les fondations de musées d'arts industriels avaient été proposées par la France depuis longtemps.

Dès 1796, Emerie David proposait d'en fonder une. Cette idée était reprise l'année suivante par Daunou et Maveuvre.

En 1806, en 1814, en 1829, en 1834, on fit de nouvelles tentatives pour la réaliser, soit à Lyon soit à Paris.

En 1845, une Société de l'Art Industriel fut fondée.

Les fondateurs disaient : "Nous devons favoriser toute l'extension de l'art allié à l'industrie. . . . Nous devons réunir tous les éléments du succès en formant une Bibliothèque et un Musée où seront rassemblés les types de l'art industriel de toutes les époques et de tous les peuples. . . ." Voilà bien la pensée qui a présidé à la création de South-Kensington. Mais on laissa cette Société abandonnée à ses seules forces, elle succomba sous l'indifférence.

De 1850 à 1852, Klagmann fit de nouvelles tentatives; on obtint en 1855 une galerie particulière pour l'art industriel à l'Exposition Universelle; enfin en 1861, on organisa au Palais de l'Industrie, la première exposition indépendante. En 1863, eut lieu la seconde, et c'est alors que fut fondée d'une manière durable l'Union Centrale des Beaux-Arts appliqués à l'Industrie (autorisée par décision Ministérielle de 26 Juillet, 1864). Elle eut pour Président, M. Guichard, qui avait déjà été Secrétaire de la Société de l'Art Industriel. Nous croyons que si l'administration le veut réellement, le concours de l'Union Centrale déterminerait, en France, la fondation d'un Musée d'Art Industriel qui ne le céderait en importance à aucune des grandes institutions analogues d'Angleterre, d'Allemagne, et de Russie.

Il faut bien noter que partout ailleurs qu'en France, la pensée qui a créé les Musées d'Art Industriel date seulement de 1851.

Dans son Rapport sur l'Exposition de cette année, M. le Comte de Laborde disait :—

"A Londres, en 1851, on acquit généralement cette conviction que les arts étaient désormais la plus puissante machine de l'industrie; aussi chaque nation prit-elle la ferme résolution de conquérir à tout prix ce mobile de nos succès. Ensuite, elles formèrent ce projet avec d'autant plus de confiance, qu'elles se disaient que les arts, comme les sciences, sont la propriété commune de l'humanité, et qu'en les protégeant aussi bien et mieux que la France, on pouvait atteindre aussi loin qu'elle et plus loin."

De là les créations des Musées et des Ecoles d'Art Industriel dans toute l'Europe, entr'autres :—

Le Musée de South-Kensington, à Londres, fondé en 1853.

Le Musée Autrichien, à Vienne, fondé en 1863, sur le plan du précédent, et installé dans un vaste édifice du Stuben-Ring en 1872.

Le Musée National Bavarois de Munich, fondé en 1855, et établi dans un des palais de la Grande Rue de Maximilien.

Le Musée d'Art et d'Industrie de Moscou, fondé en 1868.

De nombreuses écoles industrielles spéciales ont été fondées dans un grand nombre des villes d'Allemagne pendant la même période.

Nous devons faire observer que le Musée Autrichien, à Vienne, dépend du Ministère de l'Instruction Publique. Il obtint presque immédiatement après la fondation, outre un don considérable de la cassette Impériale, une subvention annuelle de 90,000 francs, ainsi répartis :—

	Fr.
Acquisitions	24,000
Bibliothèque	8,000
Collection d'estampes	3,200
Atelier de moulage	6,000
Galvanoplastie	2,000
Photographie	8,000
Conférences	4,000
Catalogues et bulletins	3,000
Traitements	20,880
Domestiques	7,440
Bureaux	2,500

Toutes les richesses artistiques de l'Autriche passent tour à tour dans ce Musée, qui se renouvelle constamment par des prêts. On copie et on publie les objets prêtés les plus intéressants.

L'influence de ce musée s'exerce en outre au moyen d'une bibliothèque circulante et d'expositions ambulantes.

L'idée de ces expositions ou "musées ambulants" qui portent dans toutes les villes et surtout dans les centres d'industrie des modèles de diverses natures et y stationnent autant qu'il est nécessaire, est venue du Musée de South-Kensington. La Société de ce dernier Musée fait ainsi circuler des collections de modèles de dessin, de bronzes, de porcelaines, d'étoffes, de dessins de machines au lavis, &c.

On vient de fonder une institution semblable, aux Etats-Unis, dans la ville de Boston.

Lorsqu'une ville en fait la demande, le musée ambulant ("travelling museum") est mis à sa disposition; les frais de transport et d'installation sont à sa charge. Le départ a généralement lieu le Lundi; le Mardi, on commence à placer les objets, et l'exposition est ouverte au public pendant les quatre derniers jours de la semaine.

Dans le cours de 1863, on a transporté ces musées dans trente trois villes différentes. Le Directeur se rend lui-même dans chaque ville, donne des explications sur les objets exposés; il inspecte les écoles, donne des conseils aux maîtres, et il convoque des réunions dans lesquelles ils entretiennent les habitants des avantages de l'enseignement du dessin et de la meilleure manière de l'introduire dans les écoles.

Mr. Mitford to Lord Tenterden.—(Received June 2.)

My Lord,

Office of Works, June 1, 1876.

REFERRING to Mr. Lister's letter of the 22nd ultimo, I am directed by the First Commissioner of Her Majesty's Works, &c., to transmit to you herewith copy of correspondence which took place between this Department and the Royal Academy of Arts in the years 1865, 1866, and 1867.

I am, &c.

(Signed)

A. B. MITFORD, Secretary.

Inclosure 1 in No. 2.

Mr. Cowper, M.P., to Sir C. Eastlake.

Sir,

Office of Works, June 5, 1865.

THE inadequacy of the building in Trafalgar Square for the requirements of the National Gallery and of the Royal Academy, renders it necessary to terminate as soon as possible the joint occupation of that building by those two institutions, and I wish to ascertain whether the members of the Royal Academy desire a site at Burlington House on which they may build out of their own funds. They may have for that purpose either the southern side of the court-yard fronting Piccadilly or the northern side of the garden fronting the street called Burlington Gardens. In either case the building to be erected must harmonize in its external elevation and in its dimensions with the other buildings which will be placed in contiguity with it, and a carriage entrance to the quadrangle will be required through the middle of the façade. The elevation and plans must accordingly be subject to the approval of the First Commissioner of Her Majesty's Works for the time being; the site would be granted on a lease of ninety-nine years at a nominal rent.

In making this offer, Her Majesty's Government have had to consider whether the constitution and regulations of the Royal Academy are as well adapted as circumstances will allow, to secure that cultivation and encouragement of art for which the institution was founded. The consideration of this question has been assisted by the evidence and report of the Commissioners appointed by Her Majesty to inquire into the present position of the Royal Academy, and also by the observations of the members of the Royal Academy upon that report; and it appears to Her Majesty's Government that the public interest requires the enlargement of the constituent body to which is entrusted the duty of electing the Royal Academicians and the Associates; and I hope you will be able to inform me that the number of Royal Academicians will be raised from forty-two to fifty, and that of the Associates from twenty to forty, and that the latter will have an equal share with the former in the election of both Royal Academicians and of Associates.

I have, &c.

(Signed)

WILLIAM COWPER.

Inclosure 2 in No. 2.

Sir C. Eastlake to Mr. Cowper, M.P.

Sir,

Royal Academy of Arts, Trafalgar Square, July 31, 1865.

I HAVE had the honour to lay before the members of the Royal Academy your letter, dated the 5th ultimo, acquainting me for their information that the inadequacy of the building in Trafalgar Square for the requirements of the National Gallery and of the Royal Academy renders it necessary to terminate as soon as possible the joint occupation of the building by those two institutions, and inquiring whether the members of the Royal Academy desire a site at Burlington House on which they may build out of their own funds. You are pleased to offer a choice of two sites at Burlington House, stating that in either case the building to be erected must harmonize in its external elevation and in its dimensions with the other buildings which will be placed in contiguity with it, that a carriage entrance to the quadrangle will be required through the middle of the façade, and that the elevations and plans must be subject to the approval of the

First Commissioner of Her Majesty's Works for the time being. You further intimate that the site would be granted on a lease of ninety-nine years at a nominal rent.

Referring to the constitution and regulations of the Royal Academy, you proceed to say that it appears to Her Majesty's Government that the public interest requires the enlargement of the constituent body to which is intrusted the duty of electing the Royal Academicians and Associates; and you express a hope that I shall be able to inform you that the number of the Royal Academicians will be raised from forty two to fifty, and of the Associates from twenty to forty, and that the latter will have an equal share with the former in the election of both Royal Academicians and Associates.

The members of the Royal Academy having in more than one general assembly deliberated on the questions proposed in your letter above referred to, have first requested me to assure you that they are most sensible of the consideration which has been shown them by Her Majesty's Government, and they desire to offer their respectful acknowledgments for your communication.

Of the two sites which, in that letter, you are pleased to offer, the members of the Royal Academy have no hesitation in preferring that on the southern side of the quadrangle fronting Piccadilly. They consent to the condition that there should be a carriage entrance to the quadrangle through the middle of the façade. They are content that the elevations and plans should be subject to the approval of the First Commissioner of Her Majesty's Works. With regard to the general condition that the building to be erected must harmonize in its external elevation and in its dimensions with the other buildings which will be placed in contiguity with it, they observe that as the lower part of the building to be occupied by the Royal Academy will be divided by the carriage entrance, and as, independently of this circumstance, the use of skylights at a proper height will be indispensable for the purposes of exhibition, the condition that the proposed building must harmonize with the buildings next it in point of elevation, may require further consideration, since an undue limitation as to height might seriously interfere with some important objects of the institution.

With respect to the lease, looking to the great outlay to be incurred by the Royal Academy, the members consider a term of ninety-nine years insufficient, and they respectfully suggest a considerable extension of that period.

They understand that it is proposed to remove the building now used by the London University, on the east side of the quadrangle. They desire to know whether, after such removal, any additional space on that eastern side could be allotted to the Royal Academy. Space in that direction might be desirable to compensate for the reservation of a right of way on the west side next the Burlington Arcade.

The members of the Royal Academy will in due time be prepared to state the amount which they may be enabled to expend on the intended building, and to name the architect whom they may wish to employ.

With regard to changes in the constitution and regulations of the Royal Academy, the members are in some doubt whether, in adverting in your letter of the 5th ultimo to such possible changes, and in expressing a hope as to their nature and extent, it was your intention to propose those alterations as the condition on which the Government offers the site referred to. On this important point it is desirable, in order to avoid any future misconception, to come to a clear understanding; for this purpose a brief reference to transactions with former administrations appears to be requisite.

During nearly a century, the Royal Academy have, from time to time, received communications, always, it may be remarked, of a satisfactory nature, from the Governments of the day. One of the earliest of those communications has a material bearing on the present question. On the occasion of the Royal Academy being placed in possession of the apartments at Somerset House, which had been provided for their especial use by the liberality of His Majesty King George III, the then Secretary of the Treasury, Mr. Robinson, in a letter dated April 1780, formally directed the architect "to deliver up into the hands of the Treasurer of the Royal Academy all the apartments allotted to His Majesty's said Academy in the new buildings at Somerset House, which are to be appropriated to the uses specified in the several plans of the same, heretofore settled." Having first (in 1771) by the Royal favour occupied a portion of the King's palace which stood on the site of the present Somerset House, the Royal Academy, in consequence of an understanding between His Majesty and the Government were, it thus appears, accommodated with apartments expressly planned and constructed for their use in the new building.

The more recent communications from the Government to the Royal Academy have taken place when it has been proposed that the Academy should exchange the rooms they occupied for other rooms, the object having always been to offer the Academy a just

equivalent for the apartments in Somerset House in which they had been placed by their Royal founder. Thus, in 1834, when the late Earl Grey was First Lord of the Treasury, the apartments referred to in Somerset House having been required for public use, the Academy removed to Trafalgar Square. In 1850 Earl Russell (then at the head of Her Majesty's Government as Lord John Russell), finding that the whole of the building in Trafalgar Square would be required for the National Gallery, and unable to provide for the Royal Academy a suitable residence elsewhere, offered them the sum of 40,000*l.* to assist them to build for themselves. In 1859, during the administration of the Earl of Derby, it was proposed by the Government that the Royal Academy, on vacating Trafalgar Square, should be accommodated with a site at Burlington House, on the south side of the quadrangle.

The following extract from the speech of the Right Honourable Benjamin Disraeli, then Chancellor of the Exchequer (in February, 1859), has especial reference to the point now under consideration, the site being precisely the same as that now offered.

"We were prepared," he said, "to recommend to Her Majesty to grant them (the Royal Academy) a site, and I may say we are prepared even now to recommend this House to vote a sum of money to raise that building. But the Royal Academy, animated by a spirit which the House will appreciate, and which is worthy of that enlightened body, considered that if the Academy were built by public funds their independence would be compromised, and being in possession of sufficient property themselves, they announced their determination to raise the building for themselves. Having had a residence furnished, if not granted, by the Crown originally, and enjoyed so long, the Royal Academy did not consider that, in accepting the offer of a site, their independence would at all be compromised."

The above transactions with the Government show, first, the nature of the original tenure by the Royal Academy of certain apartments; secondly, that on the actual or proposed removal of the Academy from such apartments, their claim to compensation was invariably and freely admitted; lastly, and on this fact the members desire now to lay a stress, in all the cases above referred to no conditions in any way affecting the constitution of the Royal Academy were proposed. It was tacitly assumed that the members themselves were the best judges of what was required for the regulation of the institution and for the interests of art.

A Royal Commission having been appointed in 1863, "to inquire into the present position of the Royal Academy in relation to the Fine Arts," the Commissioners in their Report express the opinion that by "the grant of apartments" to the Royal Academy (then in Trafalgar Square) "the Government acquire the right of proposing to the Academy such rules and regulations as they may deem expedient."

This opinion does not appear to be applicable to the real position of the Royal Academy; it is, indeed, inconsistent with a distinct declaration on the part of the leading members of the Government in 1834. At that time Lord Monteagle (then Chancellor of the Exchequer, as the Right Hon. Spring Rice) stated, in a letter dated May 7, 1834, to the late Earl Grey, that "the Academy will have the same title and tenure to their new habitation (in Trafalgar Square) that they already possess at Somerset House," and Earl Grey, then Prime Minister, in a letter dated May 8, 1834, to Sir Martin Shee, says, "Nothing has been said or intended which could place the Royal Academy in a more insecure situation in the new establishment than they are in that which at present exists."

It is to be remembered that during more than half a century the Royal Academy occupied apartments allotted to their use by the Crown. They were at that time considered accountable, as a Society, to the Sovereign alone. Accordingly, during their long residence in Somerset House they were never molested; and the present members, fortified in their opinion by the official declarations above quoted, cannot admit that the mere exchange of those apartments for others in Trafalgar Square, altered in any essential respect the nature of their tenure, or gave to other authorities a right of proposing rules and regulations to the Institution.

The apartments in Trafalgar Square were not, therefore, as stated by the Commissioners, a "grant" involving the right of interference, but plainly a compensation or equivalent for a residence originally provided for the Academy by the Royal favour.

Without, however, dwelling on this inconsistency, it is important to remark, in justice to the Commissioners, that they themselves draw a distinction in the sense noticed by Mr. Disraeli in his speech above quoted, for they say, "It is only by the grant of apartments, whether permanent or temporary, to the Royal Academicians, that the public acquire any right of control and jurisdiction in their affairs. If we suppose the Academy under its instrument to provide a building of its own at its own charge, we cannot see

how the public could claim any right of interfering with its proceedings any more than with those of any other private Corporation."

The members of the Royal Academy, therefore, understand that in accepting a site only as an equivalent for their former residence—a site not exceeding in value the amount offered to the Academy as a compensation in 1850—and in proposing to erect upon it an extensive building at their own cost, their independence is in no way compromised. They cannot see, to repeat the words of the Commissioners, how, under such circumstances, the public (that is, the House of Commons) could claim any right of interfering with their proceedings any more than with those of any other private Corporation.

They therefore beg leave respectfully to stipulate, above all, for a clear recognition of their independence. In the event of their undertaking to erect on the proposed site at Burlington House a building adequate to the educational purposes and public objects of the Royal Academy, they require it to be understood and expressed that they shall not be subject to interference. They desire, as heretofore, to devote their time and the means of the Institution to the gratuitous instruction of rising artists, and to assist the promotion of art by annual exhibitions in more spacious rooms than have been hitherto at their disposal for that purpose, but they cannot, under the circumstances contemplated, consider themselves amenable to any control, except the will of their gracious Sovereign.

This explanation appears to be necessary in reference to the question of proposed changes in the constitution of the Royal Academy. I am requested to state that the members have long been occupied in revising the existing regulations, with a view to enlarge the constituent body. This object, it is scarcely necessary to observe, may be accomplished in various modes, and as no alteration proposed has as yet passed into a law, the consideration of the entire subject may be regarded as still open. If the scheme which the members of the Academy may ultimately adopt, subject to the approval of Her Majesty, should be in the opinion of the Government satisfactory, such a result would be a just ground of congratulation; but whether literally agreeing or not with the views of the Government, the altered constitution must be regarded as initiated by the Royal Academy alone, and by no means adopted as a condition of the gift of a site.

Another consideration affecting the future is not to be overlooked. It would be impossible for the Royal Academy, constituted as it was for the benefit of art, to establish even in accordance with the unanimous wishes of the members at any given time an immutable constitution. The Academy at its origin consisted of Academicians only; in a short time a class of Associates was added. Long afterwards Professors of the Art of Engraving were admitted to the highest honours of the Institution, and more recently the members have been considering the means of enlarging the body generally. It is plain, therefore, that the interests of art, which have justified alterations in the constitution of the Royal Academy in times past, may render alterations in it advisable again hereafter; and for this reason the members decline to bind themselves to any system which, however well adapted to existing circumstances, might require to be afterwards modified.

The members of the Royal Academy beg leave, in conclusion, to repeat that while they are prepared gratefully to accept the offered site as a compensation, they cannot accept it with any conditions affecting the constitution of the Academy; and that although the scheme which they may adopt, subject to the Royal sanction, for enlarging the number of members and of voters may substantially coincide with the views of the Government, such coincidence, however satisfactory in itself, would not in any degree imply a sacrifice of independence on the part of the Royal Academy.

I have, &c.

(Signed) C. L. EASTLAKE.

Inclosure 3 in No. 2.

Mr. Cowper, M.P., to Mr. Knight, R.A.

Dear Sir,

Office of Works, November 18, 1865.

I WAITED to answer the letter from Sir Charles Eastlake dated the 31st July, in the hope of seeing him, and obtaining in conversation some explanation of the purport of that letter; as, however, he is still detained on the Continent, I will trouble you with my view of the position in which the question now rests.

Notice having been given by me to the Royal Academy to quit their present

quarters, an offer has been made of a site in Piccadilly, to be given gratuitously. The gift of this site would be equivalent to the grant of a considerable sum of public money, and could only be justified on the ground of the benefits conferred by the Academy in respect to the development of art and the cultivation of the public taste; and it is the duty of the Government to consider before making this gift whether it is not possible, by some improvement in the regulations and constitution of the Academy, to render it more conducive to the great purposes for which it was founded by the Sovereign. It was with this view that I agreed to the motion of Lord Elcho for the appointment of a Royal Commission.

We have now had the advantage of considering both the recommendations of the Commissioners and the observations of the Academy upon those recommendations. The most important point on which those two bodies differed was on the privileges of the Associates. The Commissioners recommended that the Associates should be members of the corporate body, and should, jointly with Academicians, constitute the General Assembly, and should be increased to the number of fifty. The observations contain objections to this recommendation, and suggest as a counter-proposal that the Associates should be unlimited in number, should have no voice in the proceedings of the General Assembly, no right of voting, and should receive nothing more than the illusory compliment of being allowed to nominate candidates for the rejection or acceptance of the Academicians.

Upon this question the Government concur with the Report of the Commission and not with the observations of the Academy; and they consider the enlargement of the constituency and admission of some of the younger and rising artists to a share in the elections as of primary importance, although it may still be a question whether the relative proportion of the number of Academicians and Associates should be altered or retained. The Government have accordingly been authorized by Her Majesty to require, previous to the grant of a site, such modifications of the constitution of the Academy as will secure the objects above mentioned. There are other points on which alterations are desired, but they are of less importance than this one, and I am prepared to say that if I receive shortly an announcement on this subject that is satisfactory, the site in Piccadilly will be let on a long lease to the Academy.

It is, however, very far from my wishes to establish a precedent for any future interference on the part of the Crown or of Parliament with the affairs of the Academy, and I desire that any change that is now made should be by the willing and independent action of the Academy.

Allow me, in conclusion, to observe that it is very important for all parties concerned that this question should be settled without further delay. The occupation by the Academy of a part of the building wanted for the National Gallery hinders proper provision being made for the exhibition of the national pictures, and it is desirable that I should be prepared when Parliament meets to state when the Academy will vacate their premises. Permit me also to assure you that it will be a great satisfaction to me if this arrangement can be effected in a way that will fulfil the duty of the Government and satisfy Parliament, while the dignity and independence of the Academy are preserved.

I have, &c.

(Signed) W. COWPER.

Inclosure 4 in No. 2.

Mr. Knight, R.A., to Mr. Cowper, M.P.

Dear Sir,

Royal Academy of Arts, Trafalgar Square, December 21, 1865.

I HAVE submitted your letter, of the 18th ultimo, to a meeting of General Assembly, specially summoned, held last evening, and am instructed to acknowledge the receipt of your letter, and to state that it is having the best attention of the members, with the view to an early and full reply.

I have, &c.

(Signed) JOHN P. KNIGHT, R.A., Secretary.

Inclosure 5 in No. 2.

Mr. Knight, R.A., to Mr. Cowper, M.P.

My dear Sir,

Royal Academy of Arts, Trafalgar Square, December 27, 1865.

A MEETING of members of the Academy took place last evening, specially summoned to confer on your letter of the 18th November, when the announcement of the decease of Sir Charles Eastlake, President of the Royal Academy, which took place at Pisa on the 23rd instant, necessarily stayed further proceedings, and I was instructed to inform you of this melancholy interruption of their discussion, which will be renewed immediately after the election of a new President.

I have, &c.

(Signed)

JOHN P. KNIGHT, R.A., Secretary.

Inclosure 6 in No. 2.

Sir F. Grant to Mr. Cowper, M.P.

Sir,

Royal Academy of Arts, February 22, 1866.

I HAVE the honour to state that the members of the Royal Academy, having carefully considered your letter of the 18th of November last, are deeply impressed with the assurance contained therein, that while recommending certain changes in the constitution of the Royal Academy conditional on granting a site in Piccadilly for the erection of a new building for the Royal Academy, you state that it is "very far from your wish to establish a precedent for any future interference on the part of the Crown or of Parliament," and that it is your desire that any change which is now made shall be by the willing and independent action of the Academy, so that the present Government being satisfied, "the independence and the dignity of the Royal Academy are preserved inviolate."

Whilst respectfully acknowledging the courtesy of your communication the members feel called upon to dissent from the view you have laid down as to the proposed site being considered a "gratuitous gift" on the part of the Government, as that would seem to ignore important facts in the history of the institution on which the independence of the Academy greatly rests. The members therefore desire to lay before you the following statement:

A.D. 1768. His Majesty George Third founded the Royal Academy of Arts, meeting the expenditure of the new Institution out of his own private purse.

A.D. 1771. The King granted the use of apartments in His Royal Palace of Somerset House for the purposes of the Royal Academy.

A.D. 1780. By command of the King a portion of the new building of Somerset House, then in process of erection, was expressly planned and constructed for the uses of the Royal Academy, and was delivered over by him in charge and trust to the Academy.

A.D. 1835. At the desire of the Government, and by the sanction of the King, the apartments in Somerset House were given up to the Government, and in exchange the eastern end of the building in Trafalgar-square was allocated to the Royal Academy, with the express assurance both by the King and the Prime Minister that the Academy entered on their new location on the same tenure as that under which they had held previously the apartments at Somerset House, with the written guarantee under the hand of the Chancellor of the Exchequer, that in the event of such eastern portion of the building being at any time required for the accommodation of the national pictures the Academy should vacate their holding, the Government undertaking to provide an equivalent for the Academy elsewhere.

Intimations have been given at different periods that the eastern portion of the building would be required for the national pictures, and the "equivalent" offered to the Academy has been valued by one Government at the sum of 40,000/.

Under these circumstances the members or trustees of an important property confided to them by the Royal Founder, and ratified by the concurrence of succeeding Sovereigns and Governments, desire to hand down this great trust in all its integrity to their successors; and they wish me to say that whilst they will gladly accept the proposed site, they most respectfully desire to object to the term applied to it as a gratuitous gift on the part of the Government.

In answer to your last question as to "when the Academy will vacate their premises," that must depend on the time necessary to construct the new building, which may probably be completed in two years from the time of its commencement.

In conclusion, it only remains to be observed that before the appointment of the Royal Commission the Academy had resolved to carry out important reforms, embracing the enlargement of the constituency and granting additional privileges to the Associates. But these changes were held in abeyance in deference to the communication of the Government.

I beg to inform you that they are now actively engaged in considering these alterations, which, as soon as they are completed, they will have the honour of submitting to you; and, as they are in accordance with the recommendation of Her Majesty's Government, they have every reason to expect they will meet with their approval and obtain the final sanction of the Queen.

I have, &c.
(Signed) FRANCIS GRANT, *President.*

Inclosure 7 in No. 2.

Mr. Cowper, M.P., to Sir F. Grant.

Sir,

Office of Works, March 2, 1866.

I HAVE the honour to acknowledge the receipt of your letter of the 22nd ultimo, informing me of the resolutions which have been agreed to at a meeting of the members of the Royal Academy.

It is gratifying to me to learn that the members of the Academy have adopted the principle of extending to the associates a real and substantial share in the disposal of the honours and titles of the Institution to which they belong, and I am confident that the Academy will gain in public estimation and respect by this enlargement of the constituent body.

I agree with the General Assembly in thinking that some advantage may accrue from leaving the maximum number of the associates unlimited, provided, of course, that the rule be made imperative that the minimum number of twenty be always kept up; but I do not concur as to the expediency of restricting the right of voting to only twenty of the associates. I am not aware of anything in the character or opinions of those artists who are likely to be elected associates that would warrant a distrust or jealousy as to the manner in which they will exercise their privilege of voting; and, without some strong and reasonable ground of apprehension on this score, it would manifestly be injudicious to draw an invidious distinction between two portions of the associates, and to place one portion in a position of inferiority to the other. I am in hopes that further consideration may lead the members of the Academy to a different view of this part of the subject.

With reference to your observations upon the expressions I used in referring to the gift of a site, I am glad to have the opportunity of assuring you that I had no intention of putting any new construction upon the terms on which the Academy have had the use of apartments in Somerset House and the National Gallery. I only intended to refer to the circumstance that the grant of a new site for a long lease at a nominal rent affords an occasion on which it becomes the duty of Her Majesty's Government to represent to the Academy that a change in the regulations would conduce to the better attainment of the great object of the cultivation of art and the improvement of the public taste for which that Royal Institution was founded.

I shall be much obliged to you to inform me at your earliest convenience of the further proceedings of the Royal Academy upon this subject.

I have, &c.
(Signed) WILLIAM COWPER.

Inclosure 8 in No. 2.

Sir F. Grant to Mr. Cowper, M.P.

Sir,

Royal Academy of Arts, March 26, 1866.

I HAVE the honour to inform you that, after many meetings of the Council and General Assemblies of the Royal Academy, they have come to the unanimous resolution—

“That it is not expedient to increase the number of Academicians beyond the present number of forty-two.”

The Royal Academy consider it to be of the greatest importance that, as far as possible, a high standard of artistic merit should be maintained among its members.

The French Academy limit their highest honours to fifteen; the Academy of Munich to the same number; the Belgian Academy to nineteen; and the Academy of St. Luke at Rome to thirty-six. It cannot be affirmed that this country is so prolific in high attainment in art as to be able to produce more than forty-two artists worthy of the highest rank.

It has been suggested to increase the number of sculptors and architects. The ordinary number of sculptors is six; of architects, four. But there is no law to prevent a larger proportion of either of these classes where instances of superior ability seem to demand it. The Academy, however, would rather see the proportion of painters diminished than the general body increased.

The idea of greatly widening the basis of art is not new. It was tried by the Incorporated Society of Artists, of which Sir Joshua Reynolds, Richard Wilson, Gainsborough, and the other distinguished artists of the day belonged. The body was found to be too numerous, and became totally unmanageable. The inferior artists, who were the majority, out-voted the more distinguished men, who eventually withdrew, and formed themselves into a separate body, which became the present Royal Academy, which has now existed for nearly a century, and has confessedly rendered great benefits to the Arts in this country.

For the above reasons, and many others which might be advanced, the Royal Academy consider that the present number of forty-two should be maintained.

The Associate Class.

It has been suggested that this class should be entirely abolished, in consequence of the suspense to which its members are sometimes exposed by being long detained in its ranks.

There does not appear to be any sufficient reason to justify such a step.

If an Associate maintains his art he is quite certain in due time to be elected an Academician; but if, unfortunately for himself, he retrogrades in his art, it is better for the interest of the Royal Academy and for the public that he should not be raised to the upper class; no injustice is done; the welfare of the Institution must not be damaged for the sake of any individual.

It is a state of probation highly advantageous to art. Every inducement is held out to artists during that period, whilst in the prime of life, to do their best. Some of the finest works of Members have been produced during their Associateship, as may be seen by inspecting the national pictures which now adorn the walls of the Kensington Museum.

It is also desirable that some knowledge should be obtained of the moral character and general conduct of Associates before they are admitted to the full membership of the Academy.

With regard to the question of largely increasing the number of Associates, the Academy at first very warmly entered into the scheme, but they found that it was beset with many difficulties. They could see no way of dealing satisfactorily with the present body of Associates. To make them all Academicians would be impossible; to merge them into a much more numerous body, and requiring them (as would be a necessity) to abandon the privileges they had already acquired, would be a great injustice.

Another difficulty became apparent, which was ably put by Lord Taunton in his evidence before Her Majesty's Commissioners.

In answer to a question as to increasing largely the number of Associates, his Lordship stated:—

“I think the effect would be the same as is generally the case with small honours. It would soon become a discredit not to be an Associate, and very little honour to be one, and it would give great dissatisfaction.”

The Academy also considered that when they came down to the level of average ability it would be impossible to draw a line without creating infinite discontent.

The Academy, therefore, seeking to avoid these difficulties, at the same time desirous to have it in their power to recognize all remarkable talent outside its walls, have passed the following resolutions, which they hope will meet the approval of Her Majesty's Government:—

1. The Members of the Royal Academy do not consider it expedient to increase the present number of Academicians, viz., forty-two.

2. That the number of Associates be indefinite, and that there shall be a minimum of twenty Associates, to be always filled up.

3. That Associates shall have the privilege of nominating candidates, and of voting at all elections of Associates and Academicians.

The following recommendations of Her Majesty's Royal Commissioners the Academy literally adopt:—

1. That in future the Academician Engravers shall not form a separate class, but shall be entitled to the full honours of Academicians and Associates.

2. That there shall be an Honorary Class of Foreign Members, but that the carrying out of this resolution must be delayed by present insufficiency of space, as whilst the Academy is under the necessity of annually returning many works of British artists for want of space, it would be manifestly unwise to invite the contributions of foreign artists.

3. That artists shall not be required to inscribe themselves as candidates for academic honours; but that in future candidates for the rank of Associate shall be nominated and seconded by Associates and Academicians.

4. That it is not desirable that artists should cease to belong to other Art Societies before they can be admitted to the honours of the Royal Academy, and that in exhibiting their works they should not be restricted to the Royal Academy Exhibition.

5. That there shall be no limit as to the age at which an artist shall be eligible to the rank of Associate or Academician.

6. The Royal Academy entirely agree with Her Majesty's Commissioners, and has always acted on the principle that Academicians should be elected from the class of Associates on the ground of merit alone, wholly irrespective of any consideration arising from the length of time during which they may have been on the list of Associates.

7. The recommendation of Her Majesty's Commissioners that there should be a chemist and a laboratory attached to the Academy to submit colours and vehicles to practical tests, entirely commands the sympathy of the Royal Academicians, the question of space alone preventing its immediate adoption.

8. The Royal Academy has long felt the desirableness of keeping the schools open throughout the year (necessary vacations excepted), and having carefully considered the subject of teaching, is prepared, when sufficient space admits, to carry out important alterations in the present system, embracing many of the recommendations of Her Majesty's Commissioners.

Before concluding this letter the Academy desire to express their belief that the main, if not the sole, cause of the discontent manifested against their body of late years arises from the great deficiency of space to meet the requirements of the age.

They have been for very many years past driven to the painful necessity of sending back on an average 180 accepted works, solely for want of room.

When the Academy shall possess such increased accommodation as to enable them to hang every accepted work, they anticipate a more cordial feeling between themselves and the general body of artists.

I have, &c.
(Signed) FRANCIS GRANT, *President*.

Inclosure 9 in No. 2.

Sir F. Grant to Mr. Cowper, M.P.

Dear Sir,

Royal Academy, June 22, 1866.

I HAVE the honour to inform you that the Royal Academy, after very mature consideration, have authorized me, in their name, to decline the proffered site of the front facing Piccadilly at Burlington House.

When the Academy in the first instance accepted that site, they were not then aware of the objections to which it was exposed.

The necessity of having a passage through the centre of the building leading into the quadrangle would cause the picture galleries to be raised to an inconvenient height, requiring an ascent of seventy steps.

The estimated cost of the building, exclusive of furniture, is upwards of 135,000*l.*, a sum beyond the available means of the Royal Academy. This high amount is due partly to the necessity of a Mezzanine storey, which would increase the whole height of the building, and also to the great surface of expensive frontage not only towards the Piccadilly front but within the quadrangle.

Moreover, the light towards the east is wholly shut out by the Albany, and obstacles to light occur also in other parts of the site.

The Academy also considered the space scarcely sufficient to meet their requirements, and admitting of no future extension.

The Royal Academy are very sensible of the great value of the proposed site, and gratefully acknowledge the munificence of the offer on the part of Her Majesty's Government, which, however, as they consider not thoroughly adapted to their wants, and as entailing expense beyond their means, they beg most respectfully to decline.

I have, &c.

(Signed) FRANCIS GRANT, *President.*

Inclosure 10 in No. 2.

Mr. Austin to Sir F. Grant.

Sir,

Office of Works and Buildings, Whitehall, July 5, 1866.

I AM directed by the First Commissioner to acknowledge receipt of your letter of the 22nd ultimo, declining, on behalf of the Royal Academy, the site for a new building offered to them in front of Burlington House.

I am, &c.

(Signed) ALFRED AUSTIN.

Inclosure 11 in No. 2.

Sir F. Grant to Lord J. Manners.

My dear Lord,

27, Sussex Place, Regent's Park, N.W., July 27, 1866.

I HAVE received the enclosed letter, accompanied by the plan sent from Mr. Smirke, R.A., Architect, which I have been requested to forward to your Lordship for your consideration.

May I be permitted to say that there will be a general assembly of the Royal Academy on Thursday evening next, the 2nd of August, to consider and, if possible, decide on the question of the future site of the Academy. I shall, therefore, feel obliged if you can honour me with an answer before that day.

I have, &c.

(Signed) FRANCIS GRANT, *P.R.A.*

Inclosure 12 in No. 2.

Mr. Smirke, R.A., to Sir F. Grant.

Dear Sir Francis,

Grosvenor Street, July 27, 1866.

I BEG to suggest a plan for placing the Royal Academy on the Burlington estate, which might be submitted to the First Commissioner of Works for his consideration; the plan is as follows:—

Let the present Burlington House remain undisturbed and let it be appropriated to the purposes of the Royal Academy. It would afford excellent apartments for general meetings, councils, library, offices for Secretary and Registrar, perhaps a keeper's residence, and other like purposes.

Then, on the portion of the garden not allocated to the London University we might build a noble suite of exhibition rooms and schools. For this, be assured, there will be ample space.

The whole of the fore-court would then be left still at the disposal of the Government; on either side of it there might be built wings to receive the scientific bodies, and a handsome open palisade next Piccadilly might complete the quadrangle, which would be about 240 by 140 feet.

Or the whole of the present buildings of the fore-court might be left untouched, if such be desired.

Inclosed I send you a plan correctly showing the whole site, and I have shown

thereon the disposition of the buildings as shadowed forth above. The red tint distinguishes the only part which the Royal Academy would require.

I remain, &c.

(Signed) SYDNEY SMIRKE.

Inclosure 13 in No. 2.

Sir F. Grant to Lord J. Manners.

My dear Lord,

27, Sussex Place, Regent's Park, N.W., August 4, 1866.

THE Council of the Royal Academy highly approve of the plan I mentioned, of making the upper story of Burlington House available for the benefit of the public by placing there the collection of diploma pictures and other valuable works of art belonging to the Academy, among which I may mention there are four fine pictures by Sir Joshua, a beautiful and very valuable fresco by Paul Veronese, recently bequeathed to the Academy, an undoubted group of the Holy Family, a basso relievo by Michael Angelo, and groups in marble by Nollekens, Banks, and other eminent sculptors. In the wing would be placed our library, to which every accommodation would be given to the public to enable them to consult the valuable and extensive works on art contained in the library.

I have, &c.

(Signed) FRANCIS GRANT, P.R.A.

Inclosure 14 in No. 2.

Mr. Austin to Sir F. Grant.

Sir,

Office of Works and Buildings, Whitehall, August 15, 1866.

I AM directed by the First Commissioner of Her Majesty's Works and Public Buildings to acknowledge the receipt of your letter of the 27th ultimo, enclosing one, accompanied by a plan, addressed to you by Mr. Smirke, and I am to inform you, in reply, that Her Majesty's Government, reviewing the correspondence which has taken place since 1858 on the subject of the future situation of the buildings of the Royal Academy, are prepared to offer to that body the central building of Burlington House, and that portion of the garden in the rear which will not be required for the purposes of the London University, on such terms as shall be hereafter arranged between the Academy and this Board, with the sanction of the Treasury.

This offer must be understood to be accompanied by certain conditions rendered necessary by the position of the London University, the probable erection of buildings in which to place the various learned societies now accommodated at Burlington House, the contemplated opening-to-view of Burlington House from Piccadilly, and by the occupation of the court-yard by the Royal Academy.

It will also be the duty of the Government, in granting so valuable a site to the Royal Academy, to see that those improvements in its constitution which are specified in your letter of the 26th March last are carried into effect.

Subject to these conditions, which the First Commissioner doubts not will be readily arranged, he has great pleasure in communicating to you the decision of the Government, which will, he trusts, enable the Royal Academy to pursue in future years with increased vigour and success the objects for which it was founded.

I am, &c.

(Signed) ALFRED AUSTIN.

Inclosure 15 in No. 2.

Lord J. Manners to Sir F. Grant.

Office of Works and Buildings, Whitehall,
August 21, 1866.

My dear Sir Francis,

HER Majesty's Government, after a careful review of the correspondence that has taken place since 1858 on the subject of the future situation of the buildings of the Royal Academy, have come to the conclusion that the suggestion contained in your

letter of the 27th ultimo affords the best solution of the question, and I am accordingly authorized to offer to that body the central building of Burlington House and that portion of the garden in its rear which is not required for the purposes of the London University.

The character of the site and the necessity of providing accommodation for the learned societies which will be dispossessed by the proposed arrangement require certain conditions to be attached to this offer, but they will be such as will, I doubt not, be readily arranged between this Department and the Royal Academy.

The Government have noticed with satisfaction the improvements in the constitution of the Royal Academy, detailed in your letter of the 28th March last; and in making known to you their present decision, I have the pleasure of believing that it is calculated to enlarge the Academy's sphere of usefulness, and to enable it to pursue with increased vigour and success the admirable objects for which it was originally established.

I have, &c.

(Signed) JOHN MANNERS.

Inclosure 16 in No. 2.

Sir F. Grant to Lord J. Manners.

My dear Lord,

27, Sussex Place, Regent's Park, N.W., August 22, 1866.

I HAVE the honour to acknowledge the receipt of your Lordship's letter of the 21st, in which you state that you are authorized by Her Majesty's Government to offer to the Royal Academy the central building of Burlington House, and that portion of the garden in its rear which is not required for the purposes of the London University, subject to certain conditions which you doubt not will be easily arranged between the Department of the Board of Works and the Royal Academy.

I beg, on the part of the Royal Academy, to express their deep obligation for this offer of a site so eminently calculated to meet all their requirements and to ensure their future prosperity, which by the authority of the Royal Academy I beg on their part very gratefully to accept.

Your Lordship adds that the Government have noticed with satisfaction the improvements in the constitution of the Royal Academy, as detailed in my letter of the 26th of March last.

In reference to this gratifying observation of your Lordship, I beg to state that the Council of the Royal Academy have been for some time past occupied in drawing out the new laws in strict accordance with the resolutions contained in my letter of the 26th March last, and that they were submitted to the recent General Assembly of the Royal Academy, and confirmed by them. They now only await the Queen's signature to become part of the laws of the Academy.

The Royal Academy must ever feel very deeply indebted to the Government for the very important and valuable site granted, which will enable them, as they earnestly desire, to carry out with increased vigour and success the objects for which the institution was originally established.

I have, &c.

(Signed) FRANCIS GRANT, P.R.A.

Inclosure 17 in No. 2.

Lord J. Manners to Sir F. Grant.

Dear Sir Francis,

Office of Works, 12, Whitehall Place, August 28, 1866.

THE offer of a site at Burlington House which I was authorized to make to the Royal Academy having been formally accepted by you in behalf of that body in your letter of the 22nd, I have now to request that you will instruct the Solicitor of the Royal Academy to communicate with the Solicitor to this Department as to the terms of the legal instrument required to carry that arrangement into effect.

I have also to request that the Architect appointed by the Royal Academy to erect the new buildings may be put in communication with Mr. Pennethorne, the Architect of this Department, and with Messrs. Banks and Barry, to whom Her Majesty's Government are about to entrust the remodelling of the wings of Burlington House.

I remain, &c.

(Signed) JOHN MANNERS.

Inclosure 18 in No. 2.

Mr. Smirke, R.A., to Mr. Austin.

Dear Sir,

80, Grosvenor Street, December 10, 1866.

I SEND herewith the plan of the ground to be leased to the Royal Academy, with the dimensions and the abutments, as agreed on by Mr. Pennethorne and myself.

Messrs. Banks and Barry will no doubt report to you that every point in discussion is finally settled with reference to the ground south of that appropriated to the Royal Academy.

I remain, &c.

(Signed) SYDNEY SMIRKE.

Inclosure 19 in No. 2.

Sir F. Grant to Lord J. Manners.

My dear Lord,

27, Sussex Place, December 11, 1866.

I HAVE the honour to inform you that, at a meeting of the Building Committee of the Royal Academy held last night, they came to the unanimous decision not to press their views on the subject of the proposed open arcade opposite Burlington House in preference to the continuous façade facing Piccadilly. I am therefore authorized by the Committee to assure your Lordship that, whatever decision you arrive at, it will meet the entire concurrence of the Royal Academy.

I have, &c.

(Signed) FRANCIS GRANT, P.R.A.

Inclosure 20 in No. 2.

Lord J. Manners to Sir F. Grant.

My dear Sir Francis,

Office of Works, 12, Whitehall Place, December 12, 1866.

I HAVE to acknowledge the receipt of your letter of the 11th, informing me that the Building Committee of the Royal Academy have unanimously decided not to press their views on the subject of the proposed open arcade opposite Burlington House, in preference to the continuous façade facing Piccadilly.

I request you to express to the Committee my sense of the public spirit which has prompted them to that decision, and my hope that the interests of the Royal Academy will in no respect suffer from the character of the buildings which may be erected facing Piccadilly.

I remain, &c.

(Signed) JOHN MANNERS.

Inclosure 21 in No. 2.

Lord J. Manners to Sir F. Grant.

My dear Sir Francis,

Belvoir Castle, December 30, 1866.

I RECEIVED yesterday from Messrs. Banks and Barry a block plan showing the proposed arrangements for the entire site of the Burlington House Estate, with their signatures and those of yourself, on behalf of the Royal Academy, and Mr. Pennethorne on that of the University of London, attached.

I have added mine, and directed the plan to be forwarded to the Solicitor of the Office of Works for his guidance in settling the lease of Burlington House, and the portion of the garden indicated thereon to the Royal Academy.

I remain, &c.

(Signed) JOHN MANNERS.

Inclosure 22 in No. 2.

Sir F. Grant to Lord J. Manners.

My dear Lord,

27, *Sussex Place, Regent's Park, January 1, 1867.*

I HAD the pleasure of receiving your Lordship's letter of the 30th instant, stating that you had seen the block plan showing the proposed arrangements for the entire site of the Burlington House Estate, to which you have attached your signature, and forwarded the same to the Solicitor of the Board of Works for his guidance in settling the lease of Burlington House, and the portion of garden indicated thereon.

Permit me to express, in the name of the Royal Academy, our grateful sense of the kindness and consideration your Lordship has bestowed on the matter, which I feel sure will greatly tend to the advancement of the arts in this country, and will also, I hope, conduce to the public interest.

I have, &c.

(Signed)

FRANCIS GRANT, P.R.A.

No. 3.

Mr. Erskine to the Earl of Derby.—(Received June 1.)

My Lord,

Stockholm, June 14, 1876.

IN obedience to the instructions contained in your Lordship's Circular despatch, Commercial, of the 23rd ultimo, I have endeavoured to obtain copies of recent documents published in this country, showing the attitude of the State towards the Fine Arts.

I regret to say that I have only succeeded in ascertaining that nothing bearing specially upon the subject has been published recently, either in Sweden or in Norway. As regards the first-mentioned country, Dr. Sidenbladh, the Secretary of the Royal Swedish Central Statistical Department, in his "Statistische Mittheilungen," to the Vienna Exhibition of 1873, copy of which accompanies this despatch, does indeed dwell at some length (pages 165 to 177) upon the history and actual condition of the Fine Arts in Sweden, but the part played by the Government in their development would not appear to be a prominent one. This view is confirmed by the statements of Professor Scholander, "Secrétaire de l'Académie des Beaux-Arts," copy of whose account of the sums contributed by the State is herewith inclosed.

With respect to Norway, M. Kinulf, the Norwegian Secretary of State, has been good enough to furnish me with a copy, herewith inclosed, of the Budget of the "Church Department" for 1876, which includes the State expenditure for the Fine Arts in his country. I also inclose his letter, together with a translation of the portion of the Budget to which it refers.

It will be seen from these documents that the total expenditure of Norway in support of the Fine Arts amounts to 12,820 specie dollars, or about 2,884*l.* 10*s.*, which, with the expenditure of Sweden, estimated by Professor Scholander at 57,600 kronor, or about 3,200*l.*, amounts to a total outlay for the United Kingdom of about 5,084*l.* 10*s.* on behalf of the Fine Arts.

I have, &c.

(Signed)

E. M. ERSKINE.

Inclosure 1 in No. 3.

Mr. Scholander's Account of Sums contributed by the Swedish Government in support of Fine Arts.

				Kronor.
Le Gouvernement donne pour le soutien de l'Académie des Beaux-Arts, par an	..	..	..	43,000
Pensions pour les artistes qui voyagent à l'étranger	..	..	..	8,000
Pour l'achat d'œuvres modernes au Musée National	..	..	..	6,000
Pour la Société des Artistes Scandinaves à Rome	..	..	..	600
Total	..	..	..	57,600

(Signé)

F. W. SCHOLANDER,

*Secrétaire de l'Académie, Professeur.**Stockholm, June 13, 1876.*

Inclosure 2 in No. 3.

M. Kinulf to Mr. Erskine.

Mon cher M. Erskine,

Stockholm, le 1 Juin, 1876.

EN réponse à votre amiable lettre d'hier, je m'empresse de vous envoyer un exemplaire du Budget de notre Ministère du Culte et de l'Instruction Publique pour 1876-77, où l'on trouvera pages 113-14 et en résumé page 117, les sommes qui à présent sont données par l'Etat aux Beaux-Arts en Norwège. On verra cependant du Budget, page 114, que c'est l'intention d'établir à Christiania une Académie des Beaux-Arts et que pour ce but une Commission fut organisée au mois de Juillet de l'année passée.

Veuillez, &c.
(Signé) R. KINULF.

Inclosure 3 in No. 3.

Passages in the Budget referred to in the foregoing Letter.

(Translation.)

	Specie Dollars.*
Article 9. It is proposed to assign to the Royal Technical School for the current year the sum of	4,000
By a Decree of the Communal Council of Christiania of the 26th April, 1876, its contribution is raised, exclusively of the expenditure on buildings, to 1,200 sp. dol.	
With reference to the desire of the former Storthing that the Government should consider whether, assuming the Christiania Municipality to have made an adequate contribution, the above-mentioned school can advantageously be transformed into an Art and Technical School; for which purpose, in pursuance of the Royal Resolution of the 31st of July last, the appointment of a Commission has been decided upon.	
That Commission will not, however, be in a position to give in its proposal sufficiently early for the matter to be laid before the Storthing of this year.	
Art. 10. It is proposed to grant to the National Gallery the sum of	2,570
Whereof, 560 sp. dol. for house-rent, and 160 sp. dol. for fire insurance. The rent has hitherto been 500 sp. dol., but the contracts have expired, and it is thought that an advance will be required on renewal. The portion of this increase which concerns the gallery is calculated for three-fourths of the next financial year, and will amount to 60 sp. dol. Insurance is also somewhat higher for the current year, and includes the sum which has had to be paid for the insurance of Berg's collection of Aquarelles, purchased for the gallery with the assent of the Department.	
Art. 11. For the maintenance of the School of Painting in Christiania, formerly directed by Knud Bergstein, the usual grant is proposed, viz.:	300
Art. 12. As a contribution towards the restoration and maintenance for the current year of public Technical Schools outside of Christiania, the sum of 2,350 sp. dol. is assigned. For the next term, under this heading, the sum of	2,500
is granted, to include a new technical School at Hamar.	
Art. 13. For the maintenance of an establishment to contain collections, and a library for the use of Scandinavian artists in Rome, it is proposed to assign the customary sum of..	150
Art. 14. For journeys for scientific and artistic purposes, it is proposed, in future, to allow the sum granted for this financial year	3,000
Art 15. For the assistance of the organist Lindemann in collecting and publishing popular Scandinavian melodies the allowance will be as usual.	300
	12,820

SUMMARY.

	Specie Dollars.
Royal Technical School in Christiania	4,000
National Gallery	2,570
Subsidy to Knud Bergstein's School of Painting	300
Public Technical Schools outside of Christiania	2,500
Building for collections and library for Scandinavian artists in Rome	150
Journeys abroad for scientific and artistic purposes	3,000
Organist, for popular Scandinavian melodies	300
	12,820

[Further Reports from Her Majesty's Embassies and Missions will be presented when received.]

* The Norwegian specie dollar is worth about 4s. 6d.

*Presented to the House of Commons by Command
of Her Majesty, in pursuance of their Address
dated May 12, 1876.*

CORRESPONDENCE respecting the Attitude of the State towards the Fine Arts in Great Britain and the various Foreign Countries of Europe.

LONDON :

PRINTED BY HARRISON AND SONS

[illegible]